

HUNTER COLLEGE FALL 2018 UNDERGRADUATE STUDIO ART COURSE DESCRIPTIONS

ART FOUNDATIONS: SEEING, THINKING, AND MAKING Lanfranco Art LA 201 Sec. 01	Prof. F 9:10-12:50 PM
ART FOUNDATIONS: SEEING, THINKING, AND MAKING Frantz Art LA 201 Sec. 02	Prof. F 9:10-12:50 PM
ART FOUNDATIONS: SEEING, THINKING, AND MAKING Berube Art LA 201 Sec. 03	Prof. M 1:10-4:50 PM
ART FOUNDATIONS: SEEING, THINKING, AND MAKING Sullivan Art LA 201 Sec. 04	Prof. M 1:10-4:50PM
ART FOUNDATIONS: SEEING, THINKING, AND MAKING Broughan Art LA 201 Sec. 05	Prof. T 1:10-4:50 PM
ART FOUNDATIONS: SEEING, THINKING, AND MAKING Hollars Art LA 201 Sec. 06	Prof. T 1:10-4:50 PM
ART FOUNDATIONS: SEEING, THINKING, AND MAKING Hickman Art LA 201 Sec. 07	Prof. TH 1:10-4:50 PM
ART FOUNDATIONS: SEEING, THINKING, AND MAKING Art LA 201 Sec. 08	Prof. King TH 1:10-4:50 PM
ART FOUNDATIONS: SEEING, THINKING, AND MAKING Keller Art LA 201 Sec. 09	Prof. T 5:35-9:15 PM
ART FOUNDATIONS: SEEING, THINKING, AND MAKING Dudek Art LA 201 Sec. 10	Prof. T 5:35-9:15 PM

ART FOUNDATIONS: SEEING, THINKING, AND MAKING Prof.
Duverney
Art LA 201 Sec. 11 W 9:10-12:50 PM

ART FOUNDATIONS: SEEING, THINKING, AND MAKING Prof.
Valverde
Art LA 201 Sec. 12 W 9:10-12:50 PM

ART FOUNDATIONS: SEEING, THINKING, AND MAKING Prof. Linial
Art LA 201 Sec. 13 TH 5:35-9:15 PM

ART FOUNDATIONS: SEEING, THINKING, AND MAKING Prof.
Hickman
Art LA 201 Sec. 14 TH 5:35-9:15 PM

ART FOUNDATIONS: SEEING, THINKING, AND MAKING

Foundation Year ArtLA 201 and ArtLA 202 is designed to strengthen and standardize the preparedness of the undergraduates for the 42-credit art major. The goal is to provide students with a foundational, cross- disciplinary knowledge base and familiarity with different media, concepts and methodologies in preparation for 200-level and advanced studio courses. A reading and writing component will be built into both semesters, qualifying the class as an ArtLA.

Foundation Year ArtLA 201 and ArtLA 202 will follow a common guideline to ensure that all students receive the basic fundamentals of an art-making practice as well as the analytic and verbal skills to assess a work of art from the position of maker and observer.

Each class has two instructors from different disciplines. The faculty pair will plan the course sequence together, from reading and writing assignments to joint lectures and critiques involving both classes. Classes will meet at the same time in different classrooms. Each faculty member will reflect their own expertise and approach to the core studio fundamentals. Second semester will follow the same principle using two different faculty members working in other disciplines.

Foundation Year, ArtLA 201 and ARTLA 202

Pre-requisite for 24-credit major ArtLA 201– one semester 4 hour/3 credits

Pre-requisite for 42-credit major ArtLA 201 and 202 – two semesters 4 hour/3 credits

ArtLA 201 and 202 may be taken concurrently and/or in either order.

ArtLA 202, the second semester of the Foundation Year, may be taken with any other 200 level class.

Advisor permission required. (We recommend an advisor dedicated to the Foundation Year to field questions and problems.)

Students take two semesters of Foundation Year, ArtLA 201 and 202. It is the advisor's responsibility to maximize the diversity of instructors. The advisor should enroll the student with faculty of at least two different disciplines when possible.

Transfer students must take at least one semester of Foundation Year before continuing in the program.

DRAWING
Art CR 221 Sec 02

Prof. Trelles
M 9:10-12:50 PM

“ In painting, the hardest to achieve is the yige class. Painting of yige may be clumsy in the ruling off of right angles and arcs, it may despise the fine grading of colors, but even though the brushwork be simple and abbreviated, the forms are complete, and things are painted with spontaneity’.

Already in the Tang, there were painters who would work while drunk, splashing the ink and colors freely, turning their splashes marvelously into recognizable paintings.” James Cahill

This hands-on drawing course will present students with -alternative implements (mops, spray bottles, fishing rods, etc.) in order to mark conventional large format paper surfaces with traditional media (charcoal, chalk, ink, watercolor). Even though rendering the observable will often be a point of departure, the class will be expected to constructively employ the implements tested in class in micro drawing experiments. Most homework assignment will be modestly scaled proposals for class “performance”. This class is designed to provide a lively studio environment where systematic experimentation with “alternative” implements can yield arresting drawings that reflect on observable references and the very process of their rendering.

DRAWING
Art CR 221 Sec 03

Prof. Roeck
T 5:35-9:15 PM

Drawing is thinking. In this introductory drawing course, students will open their minds to the basic elements of drawing: line, value, contour, mark, gesture, perspective, space, and symbol. We will look at the role that drawing has played through herstory as both a means of representation and communication. Each class will focus on specific drawing skills and techniques meant to flex the mind-hand connection. In-class drawing time will be supplemented with group critiques and more in-depth individualized homework assignments. Additional class activities will include the discussion of readings, a museum visit, drawing field-trips, a final project, and much much more.

DRAWING
Art CR 221 Sec 04

Prof. Lee
TH 1:10-4:50 PM

The purpose of Beginning Drawing is to equip the student with the fundamentals of drawing technique, skill and expression. This course is rooted in the tradition of realism and representation and will cover the elements of drawing through the careful observation of objects, space, and the human figure. Drawing is the primary form and foundation of the visual language so whether a student plans on pursuing fine arts, photography, design or even a non-art related major or career, drawing is a useful skill to acquire, enabling a person to express ideas visually. This course is structured in way where students will learn to critique work by exercising drawing concepts and new vocabulary, be presented with new concepts and terms, and spend the majority of class time drawing.

DRAWING
Art CR 221 Sec 05

Prof. Bluestone
TH 1:10-4:50 PM

This course will explore the variety of ways in which observation can be interpreted. There will be a focus on the physical means in which looking can be transformed into a physical object/drawing ie students will be given the terms, concepts and techniques necessary for creating an observable phenomena. We will use deep looking in order to explore the possibility of ideas this type of close examination can open up too. Students will be expected to keep a sketchbook which will be used for individual investigations outside of class. The course will be structured around different drawing methods that open up new ways of seeing, with most of class time dedicated to working with these processes.

ADVANCED DRAWING

Art CR 322 Sec 01

Prof. Rodriguez

T 1:10-4:50 PM

“A line is a dot that went for a walk.” - Paul Klee

The emphasis of this class is twofold. To develop a relationship with drawing as young artists, and to push what drawing can be as far as we can. In order to accomplish this, students will engage with drawing in its many iterations, from the traditional to the conceptual utilizing a variety of drawing methods as well as disciplines to convey their ideas. In other words, can sculpture, installation, or performance be a drawing? The class will be working individually and collectively in workshop style sessions where they will be encouraged to entertain their worst ideas. Activating the possibilities is where art is created and we will explore this in full range. Students will be reading relevant texts, will be required to keep a sketch book, and to develop a final project based on the drawing methods we cover during class time.

ADVANCED DRAWING

Art CR 322 Sec 02

Prof. Browne

TH 5:35-9:15 PM

The course will offer in-depth investigation of this fundamental form of mark-making, its history, its evolution and its extension into other areas of contemporary art. We will review and refine our understanding of all basic tools, techniques and approaches to drawing; how to generate content and develop ideas; and how to extend the medium into a larger practice. What makes this medium unique, and how can our practice inform our understanding and actions in the world at large? We will begin with reviews and extensions of foundational techniques: contour, gesture, tone/value, life drawing, negative space and perspective. We will move into collage and abstraction, followed by approaches to developing content and composition: research, narrative, series/repetition and scale. Finally, we will approach “drawing in the expanded field,” or Conceptual methods: including frottage, drawing as text, chart and map, and collaborative, 3D and time-based drawing. Throughout the semester, we will develop two “long-term drawings” - one per individual and one collaborative. Expect roughly 4 hours per week on work outside of class, including projects, museum/gallery visits, reading and writing, student presentations and sketchbook work.

COLLAGE & ASSEMBLAGE

Art CR 360.19 Sec 03

1:10-3:50 PM

Prof. Carreiro

TH

This course is based on a series of projects designed to introduce a wide range of creative possibilities provided by collage processes and thinking. For example we will explore different kinds of compositional organization - all-over, hierarchical, etc. We will experiment with various types of narrative, with visual

self-representation, abstraction as a language and the concepts of juxtaposition and transformation.

We will investigate autobiography, human relationships and social-political issues - all through collage techniques.

We will invent and construct, from found materials, an “artifact” from a past or future society, either historical or imagined, that suggests, through its features, its function and the characteristics of its home culture.

The role of artistic influence will be considered through a project engaging students` conscious embrace of influence from an admired artist`s work.

We will discuss issues related to notions of the fragment, the trace, the hybrid, the incomplete, the disharmonious - to juxtaposition, dissimilarity, and the multiform.

Relevant historical models will be invoked as well as related contemporary practices.

Various image transfer techniques will be demonstrated.

Class work will be augmented by slide lectures, frequent informal critiques and the development of a critical language with which to discuss the visual, the material and the conceptual.

COMBINED GRAPHIC ARTS WORKSHOP/ADVANCED GRAPHIC ARTS WORKSHOP

Prof. Mockler

Art CR 225/Art CR 326 Sec 01

T

9:10-12:50 PM

This course is designed to provide a means to expand each artist’s vision through printmaking. Starting with etching, we will explore the process of printing. As the semester progresses, more print techniques will be introduced. By experimenting with different methods, each student will find a way of working that brings out their own voice. Later in the semester, individual projects will be in progress, with each artist developing a final group of prints.

COMBINED GRAPHIC ARTS WORKSHOP/ADVANCED GRAPHIC ARTS WORKSHOP

Prof. Fernandez

Art CR 225/ Art CR 326 Sec 02

TH 1:10-4:50 PM

This course will introduce students to printmaking as an art form. It has a two-fold purpose: to learn basic printmaking skills quickly and pleasurably and to introduce the student to aspects of printmaking as an art medium, including the areas of history and criticism.

During this course students will

become familiar with Intaglio Printmaking (soft and hard grounds, aquatints and dry point); Relief printmaking (linocuts and woodblocks) and Silkscreen. Time will be divided up between technical lectures, power point presentations, group critiques, studio demonstrations and work sessions.

COMBINED GRAPHIC ARTS WORKSHOP/ADVANCED GRAPHIC ARTS WORKSHOP

Prof. King

Art CR 225/Art CR 326 Sec 03

W

9:10-12:50 PM

In this combined level printmaking course students will learn three major etching techniques: soft-ground, hard-ground, and aquatint. Students will gain knowledge of the historical practices of printmaking by visiting the Study Room for Drawings and

Prints at the Metropolitan Museum of Art. Contemporary prints will be viewed in the studio, and at the NYC print fairs held in November. Etching will be combined with other art forms for the final project to encourage students to question the history and traditions associated with print media.

COMBINED GRAPHIC ARTS WORKSHOP/ADVANCED GRAPHIC ARTS WORKSHOP

Art CR 225/ Art CR 326 Sec 04

Prof. Mockler
M 5:35-9:15 PM

This course is designed to provide a means to expand each artist's vision through printmaking. Starting with etching, we will explore the process of printing. As the semester progresses, more print techniques will be introduced. By experimenting with different methods, each student will find a way of working that brings out their own voice. Later in the semester, individual projects will be in progress, with each artist developing a final group of prints.

BEGINNING COMBINED PAINTING/ ADVANCED PAINTING

Williamson

Art CR 235 Sec 01

Prof.

T 1:10-4:50PM

Beginning /Advanced Painting.

This class is an exploration into the language, process and materials used in creating a painting.

We will work together to discover the many ways one can be inspired. We all have stories that are a part of our personal and shared history. These stories will help to inform the content of the paintings. The most exciting and thought-provoking art has a vulnerability; this class is the place to take risks and develop your creative practice in a supportive environment.

Beginning students will learn the fundamentals; color mixing, composition studies, canvas preparations.

We will work from observation and invention.

Advanced students will work towards developing a body of work exploring an idea of their choice or inspired by an assignment.

BEGINNING COMBINED PAINTING/ ADVANCED PAINTING

Art CR 235 Art CR 336 Sec 02

1:10-4:50 PM

Prof. Bland
TH

This course will investigate a number of approaches to painting, beginning with small studies from observation and building toward a more self-directed approach and expression. Students will be expected to start and finish small-scale works during class time, which will inform longer-term projects to be completed primarily outside of class. Assignments will provide constructive guidance while encouraging experimentation with subject matter and/or formal language. Technical skill and concept will be treated with equal importance as students develop personal approaches and content. Group critique, slide lectures, and occasional short readings will be used to provide a starting place for understanding contemporary and historical context.

BEGINNING COMBINED PAINTING/ ADVANCED PAINTING

Prof. TBA

Description Forthcoming

BEGINNING COMBINED PAINTING/ ADVANCED PAINTING

Prof. Davis

Art CR 235/ Art CR 336 Sec 04

W 9:10-12:50 PM

This course provides the formal steps on how to mesh idea to image, idea and image to the medium of paint, and the development and understanding of how each student sees his subject matter while highlighting the choices they are making in depicting their subjects. In order to begin this process, students will develop technical skills, learn important aspects of the history of painting, contemporary painting and the language used to think critically about painting. The course focuses on rendering objects in space through drawing and painting in oil.

BEGINNING COMBINED PAINTING/ ADVANCED PAINTING

Prof.

Martin

Art CR 235/ Art CR 336 Sec 05

W 3:25-7:05 PM

Students will work within painting's expansive, historically rich framework to deepen their understanding of the possibilities and complexities of the medium.

The course will focus on technical, material and conceptual approaches to making and thinking about painting. Paint application, value, color, composition, and subject matter will be engaged as tools of communication in both representational and experimental forms. The acquisition of coherent terminology for dialogue about art making and viewing will be emphasized. We will define and clarify the terms used in discussions, individual meetings and group critiques as the course progresses, working towards a linguistic foundation for assessing artwork in the class and in the future.

The class will be structured around a series of assignments/projects, and will culminate in a final project designed by the student. Students should expect to work in the school's open studios several hours a week outside of class. There will also be occasional short readings and assigned exhibitions that will be discussed in class, as well as a class field trip to exhibitions and/or artist's studio

COMBINED WATERCOLOR PAINTING /ADVANCED WATERCOLOR PAINTING

Prof. Murphy

Art CR 240/Art CR 360.51 Sec 051

TH

5:35-9:15 PM

This class is intended for both beginner and advanced students. The course provides instruction to the formal attributes of painting and specifically to the medium of watercolor paint. While using the unique application of watercolor paint students will learn various applications, using wet-on-wet, dry brush, and texture techniques. A focus on transparency, value, scale, construction and deconstruction, abstraction and approaches to composition. Students will paint the still life, the nude model, the landscape and subsequently, using their sketchbooks to develop a stronger connection to their visual imagery, they will create large-scale paintings based on their drawings/preoccupation. Students will forfeit one painting class in exchange for one or possibly two guided gallery tours on a Saturday afternoon during the semester. Students will see two to three shows, and a two-page response essay will be assigned. One class per semester will be held in Central Park, weather

permitting. Towards the second half of the semester, students will move away from the more traditional approaches of watercolor painting and explore more contemporary approaches to art. Advanced students will combine other materials, i.e. pen, ink, graphite and collage to their watercolors. Students are encouraged to build on their unique ability and perspective to create work that inspires critical thinking. While following constructive assignments students are also encouraged to use this class as a lab, a place to expand the development of their approach to painting and art. A midterm project is assigned and presented in a portfolio presentation with one-on-one feedback from the professor. The final project will be presented in a semi-formal exhibition held in the large Crit. Room on the last class of the semester.

Students will be provided with an essential supply list during the first class. Funds from the student's lab fees will be used to purchase high-quality watercolor paper used with projects assigned after the mid-term.

2D/3D/4D SEMINAR
Art CR 360

Prof. Weaver
T 3:25-6:05 PM

This advanced seminar is highly recommended to those students interested in applying to the BFA program, or any student intent on developing a professional artistic practice in the context of the MFA degree and professional exhibition of their work. The seminar offers students a method for making and thinking about their work in relation to the broadest possible frame of reference.

Specifically, the first purpose of this seminar is to help students develop their creative identities beyond assignment-based instruction, leading to their own self-defined and motivated art. Since self-definition emerges from an artist's engagement with the larger field of art mediums and practices, helping students familiarize themselves with these practices is the second, closely related purpose of the seminar. To further these two purposes, the assignments that usually structure art classes will be tailored to the particular needs of each student, or avoided.

As the course title indicates, students choose to work in the medium or mediums that best further or embody their ideas. Instruction occurs primarily through extended group discussion of student work, tied to image-based lectures regarding the creative areas that inform that work. Students will learn to compare the purposes, processes, methods, and creative impulses of various forms of mediation (as exemplified both in their own work and that seen in current exhibitions) in order to develop their understanding of both the field of visual art and the particular needs of their own work. Critiques will thus be used to link student work to historical and contemporary practices and ideas to locate it comprehensively in the field of visual art. At the same time, since artists work on conceptual, perceptual and emotional levels, all three modes of participation will be discussed in relation to student work.

Simple studio assignments and a few reading/writing assignments will help create common vocabulary and concepts for group discussion. Issues to be addressed will

include (1) the conceptual determinants and (2) formal or stylistic languages that inform student work and (3) the modes of participation and sense of identity that underlie it.

COLOR AS COMMUNICATION	Prof. Steger
Art CR 360	M 5:35-8:15 PM

Description Forthcoming

COMBINED SCULPTURE/ ADVANCED SCULPTURE	Prof.
Sullivan	
Art CR 251/Art CR 352 Sec 01	T 1:10-4:50
PM	

With four projects that approach key elements of sculpture, students are asked to consider material transformation and space through the framework of narrative, philosophy and culture. Past assignments have included Immateriality, Myth & Matter and Metaphor in Structure. Projects will include introduction to tools, basic wood shop and casting processes. Research of contemporary art and visiting current exhibitions in NYC is mandatory. Students will be expected to independently plan their projects. Brainstorming, making detailed proposals, independently researching unique materials, and extensive participation in group discussions are important components to the class.

COMBINED SCULPTURE/ ADVANCED SCULPTURE	Prof.
Dudek	
Art CR 251/Art CR 352 Sec 02	TH
1:10-4:50 PM	

Description Forthcoming

COMBINED SCULPTURE/ ADVANCED SCULPTURE	Prof.
Wilson	
Art CR 251/Art CR 352 Sec 03	M
5:35-9:15 PM	

This course will emphasize explorations with traditional and non- traditional processes of sculpture, three-dimensional form and spatial relationships. Students will explore concept based learning through visual problem solving while developing in depth techniques, and skills, in a variety of sculpture materials. The course explores how objects are located in space, and encourage students to investigate systems and methods at play in sculptural practices. The course requires study of historical and contemporary examples of sculpture and other relevant forms of art through reading and writing assignments, gallery visits, and group critiques.

SPECIAL TOPICS: SCULPTURE; METHODS AND MATERIAL	Prof.
Wilson	
Art CR 360.09 Sec 01	F
9:10-11:50 PM	

In this course, we will look at the history of three-dimensional object making and use it as a source to explore various skills and technologies used in the construction of sculpture. The use of such skills will be closely tied to discussion of conceptualization as basic to sculptural practices. Lectures with images and videos, along with selected readings, will communicate basic ideas to students, centering on methods and materials artists use and have used, to contextualize student projects in historical and theoretical terms.

Students will be given instruction in order to complete projects that will require an understanding of the processes of mold making and casting, wood working, metal forming, textiles and fabrics, appropriation, and kinetic movement, leading to the development of one's own craft.

Group critiques will provide detailed feedback to further student understanding of and engagement with their own language of object making. The class will also periodically visit gallery and museum exhibitions, and fabrication studios throughout the city.

CERAMICS (BEGINNING ONLY)	Prof. Nolen
Art CR 257 Sec 01	W 9:10-12:50 PM

Description Forthcoming

CERAMICS/ ADVANCED CERAMICS	Prof.
Montgomery	
Art CR 257 Sec 02/Art CR 357 Sec 01	M
5:35-9:15 PM	

Description Forthcoming

CERAMICS/ ADVANCED CERAMICS	Prof.
Musasama	
Art CR 257 Sec 04/Art CR 357 Sec 02	TH
5:35-9:15 PM	

The goal of this course is to introduce students to ceramics as an art form and mode of communication.

Particular emphasis will be placed on assisting students in developing a language which suits their intentions and innate sensibility, Students will be able to discuss and understand the conceptual and historical place of ceramics in contemporary art. An introduction to glaze chemistry, various mold making techniques, and firing methods will be explored in addition to experimenting with historical clay bodies. Student will learn how to load, program and fire kilns. Articles, writing assignments, exhibitions, performances, and visiting artist lectures will add to a greater understanding of historical and contemporary concepts and broaden the discourse of their artistic exploration

PRINIPLES OF PHOTOGRAPHY	Prof. Wood
Art CR 271 Sec 01	M 1:10-4:50 PM

Principles of Photography teaches the seeing, thinking, and skills needed to develop a photographic language and art. Students will learn to *make* a photograph, not *take* a photograph. The direct experience of making photographic works of art is emphasized and is the starting point for all discussion and critique. The close attention to each student's experience and photographed images leads to further inquiry and the introduction of theory.

The semester will begin with the acquisition of skills needed for actualizing photographic language: making a photograph. Camera operation, film exposure, film development, and printing will be explored in the context of creating a pictorial art. Classroom instruction and "hands-on" instruction in the darkroom with individual attention from Prof. Wood will be part of this learning process.

Awareness of the position of the camera, what the camera is pointed at and why, framing, composition, and pictorial space and structure will all be explored in depth. At the beginning of the semester, teaching these skills will be emphasized, but it is understood that they will be used in the service of making art objects. Discovering what one wants to photograph is addressed from the beginning, first with exercises, and increasingly with awareness and increasing attention to the interests, drives, and wishes of each individual student. By the end of the semester, each student will have developed an individual direction.

As the semester progresses and skills evolve, there will be an increasing emphasis on critique and the development of critical skills for analyzing and deepening students' understanding of their own work and the art of photography. There will be several group critiques, a final review, and individual critiques with Prof. Wood throughout the semester. Critique will be used as a tool to develop and encourage individual thought and expression.

PRINIPLES OF PHOTOGRAPHY

Art CR 271 Sec 02

Prof. Murray

TH 1:10-4:50 PM

Have you ever wondered how your camera works? Why some of your images don't look the way you want them to? Are you interested in working in a darkroom? Then Principles of Photography is the class for you. This darkroom class is designed to introduce the student to all aspects of black and white analog photography. This will include learning how to use a film camera, developing black and white film, and printing black and white images in the darkroom. The course will also explore the use of digital images and examine the differences between a digital and analog practice. Use of the medium to express a personal aesthetic vision will be stressed, culminating in the student completing a portfolio of prints by the end of the course. Students will acquire the means to interpret, discuss and critique photographs (35mm film cameras are available to students if needed).

PRINIPLES OF PHOTOGRAPHY

Art CR 271 Sec 03

Prof. Grinblatt

W 1:10-4:50 PM

The main goals of this course are to introduce students to basic photographic techniques and to explore the aesthetic possibilities of the medium.

Comprehensive instruction on camera use and basic Black & White darkroom techniques, photographic projects, darkroom use and class discussions will be the core of the class. Presentations on the work of historical and contemporary photographers, basic concepts on photographic aesthetics and a guided tour to the Museum of Modern Art will be the tools used to understand the distinct characteristics of the medium.

35mm SLR cameras, processing tanks and printing filters are available for loan to all registered students.

PRINIPLES OF PHOTOGRAPHY

Art CR 271 Sec 04

Prof. Grinblatt

T 5:35-9:15 PM

See Above

ADVANCED PHOTOGRAPHY

Art CR 372 Sec 02

Prof. Wood

M 5:35-9:15 PM

Advanced Photography will deepen the exploration and experimentation in the making, structuring, and presentation of photographic images as art. This class is a broadening of the prerequisite class, Principles of Photography. Emphasis will be on the development of each student's photographic language within the context of photographic art. The direct experience of making photographic images will be emphasized and will be the starting point for all discussion and critique. Close attention to each student's photographs and their experience making them will lead to further inquiry and pertinent theory.

The semester will begin with a group discussion of each student's current work and discussion of their other academic interests. A review of technical skills will be tailored to the needs of each student. All camera formats (35mm, medium format, view camera, digital) can be used in black and white or color. Advanced techniques for camera operation, exposure and development of film, printing, and presentation will be explored in the context of creating a pictorial art. Classroom instruction and "hands-on" instruction in the darkroom with individual attention from Prof. Wood will be part of this learning process.

The focus of this class will be on the development of a coherent body of work by each student. Since the background, interests, and studies of each student are different, the instruction and aesthetic guidance will be sensitive to a student's underlying drives, ambitions, and artistic needs. The class will be structured to encourage awareness and development of every student's particular thought and expression and how that finds form in photography. Students are encouraged to bring their own life experience to the group discussion and to their work.

Critiques, both group and individual, will be an important tool in this process. Critiques will develop students' critical skills, deepen understanding of their own work and the photography of other artists, and encourage individual creative

development. During discussions, attention will be brought to cultural issues explored by other disciplines such as science, literature, philosophy, or politics and it will be discovered how these forms of thought and action are interactive with thinking in artistic practice. Group and individual critiques with Prof. Wood will be held throughout the semester and there will be a final review.

ADVANCED PHOTOGRAPHY**Prof.****Broughan**

Art CR 372 Sec 01

W 9:10-12:50 PM

Photographic images are powerful. Finding your own creative voice in photography is an exciting and challenging process that involves connecting your personal narrative with the most appropriate techniques and materials, and developing an original aesthetic. This course will equip you with the tools and critical thinking to realize your vision in an ever-evolving medium.

DIGITAL PHOTOGRAPHY**Prof. Murray**

Art CR 360.28 Sec 01

T

10:10-12:50 PM

Contemporary culture is flooded with images photographic and otherwise, these images are increasingly being made with digital technology. This course will introduce and explore the aesthetic, historical, and conceptual concerns of digital photography. Students will learn the basic principles of using a digital camera, color correction/re-touching, and printing. This course is designed to introduce students to a digital workflow that begins with digital capture and ends with a pigmented or black and white inkjet print. Use of the medium to express a personal aesthetic vision will be stressed, culminating in the student completing a portfolio of prints by the end of the course, in which form, subject, and meaning are closely considered. Students will acquire the means to interpret, discuss and critique photographs.

PHOTOGRAPHY: ALTER APPROACH**Prof.****Freeman**

Art CR 290/Art CR 390 Sec 01

W

5:35-8:15 PM

This course will approach photography in a hands-on, experimental way, considering various ideas of photographic hybridity. We will look at both historical and contemporary projects that engage with the following questions: How have artists made use of photographic manipulation throughout the medium's history? How can a photograph act like a painting or a sculpture? How has digital photography increased contemporary interest in the material aspects of photographic making?

We will work in both analog and digital methods, including hybrid analog-digital methods such as digital negatives made from inkjet transparencies or using flatbed scanners as cameras. There will be an emphasis on the physicality of these methods along with their potential as a means for creative expression and critical interpretation.

Slide lectures, technical instruction, readings, response papers, as well as gallery

and museum visits will prepare students for assignments exploring these ideas.

Critiques will further students' abilities to incorporate constructive criticism into their creative process, while offering an opportunity to apply the visual vocabulary that we develop in class together.

No books required.

PREREQUISITES: Either Art 101* or 201* and Principles of Photography 271. *Please contact Staesi Davis or Christina Freeman if you have issues with prerequisites and registration.

Students are welcome to use their own equipment or borrow from the department.

BEGINNING AND ADVANCED COMBINED MEDIA	Prof. McKenzie
Art CR 290/Art CR 390 Sec 01	T 1:10-4:50
PM	

Description Forthcoming

BEGINNING AND ADVANCED COMBINED MEDIA	Prof. Walling Blackburn
Art CR 290/Art CR 390 Sec 02	M 9:10-12:50 PM

Alternative Title: Melt, Leak, Drip, Flood: The Alchemy of Making in 2018

In this course, we will make art that negotiates the slop of being; art that operates within and next to bodies that leak; borders that rupture; and mediums that overlap. Be eager to pursue a series of works that operate between multiple fields of inquiry and medium (sound, performance, video, web, public practice, amongst others). Classroom sessions will include a range of dialogue around student work including experimental approaches to critique. Course materials will include works, texts, and videos from various thinkers and makers span the globe and reflect diversity in sexuality, gender, race and class.

PROFESSIONAL EXPERIENCE ART I	
PROFESSIONAL EXPERIENCE ART II	Prof.
Ramirez	
Art CR 459/Art CR 460 Sec 01	F
12:10-3:50 PM	

This is a required course for BFA students